

# Coppélia

BALLET

# Léo Delibes.

## Potpourri.

- |   |             |
|---|-------------|
| Nº 1. Für Pianoforte. (Talex.)                        | Pr. 2 Mk.   |
| „ 2. Für Pianoforte zu 4 Hdn. (R. de Vilbac) H. 1. 2. | Pr. à 3 Mk. |
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Eigenthum des Verlegers.

BERLIN, ADOLPH FÜRSTNER  
(C. F. MESER).  
Königl. Sächsische Hof-Musikhandlung.  
Paris, H. Heugel.

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# POTPOURRIS

(Bouquet de Melodies)

## aus beliebten Opern

für das Pianoforte zu 2 & 4 Händen

Nº 1. Delibes. Der König hat's gesagt. (Brissler).....	Pr. 2 Mk. — Pf.	Nº 2. Delibes. Der König hat's gesagt. (Cramer) f. Pfte. zu 4 Hdn. Pr. 4 Mk. — Pf.	
„ 3. Offenbach. Was sagt Onkel? (Pomme d'Api) (Cramer) .....	2 „ — „	„ 4. Offenbach. Frau Herzog. (M <sup>me</sup> l'Archiduc) (J. de Vilbac) Nº 1 .....	2 „ 50 „
„ 5. — Frau Herzog. (M <sup>me</sup> l'Archiduc) (R. de Vilbac) Nº 2 .....	2 „ 50 „	„ 6. Vasseur. Die Familie Trouillat (R. de Vilbac) .....	2 „ — „
„ 7. Wagner. Fliegender Holländer .....	1 „ 50 „	„ 8. Wagner. Fliegender Holländer f. d. Pfte. zu 4 Hdn. ....	2 „ — „
„ 9. — Rienzi (in einem Heft) .....	2 „ 40 „	„ 10. — Rienzi Nº 1 .....	1 „ 50 „
„ 11. — Rienzi. Nº 2 .....	1 „ 50 „	„ 12. — Rienzi Nº 1 f. d. Pfte. zu 4 Hdn. ....	2 „ — „
„ 13. — Rienzi. Nº 2 f. d. Pfte. zu 4 Händen .....	2 „ — „	„ 14. — Tannhäuser (A. Conradi) Nº 1 .....	1 „ 20 „
„ 15. — Tannhäuser. (A. Conradi) Nº 2 .....	1 „ 20 „	„ 16. — Tannhäuser (Röhr) .....	1 „ 50 „
„ 17. — Tannhäuser. (Röhr) f. d. Pfte. zu 4 Händen .....	2 „ — „	„ 18. — Tannhäuser (Conradi) f. d. Pfte. zu 4 Hdn. ....	1 „ 80 „
„ 19. Gounod. Mireille (Cramer) Nº 1 .....	2 „ 50 „	„ 20. Gounod. Mireille (Cramer) Nº 2 .....	2 „ 50 „
„ 21. — Romeo und Julie (Marks) .....	2 „ 50 „	„ 22. — Romeo und Julie (Marks) f. d. Pfte. zu 4 Hdn. ....	5 „ — „
„ 23. Vasseur. Die Perle aller Wäscherinnen (Blanchisseuse) .....	2 „ 50 „	„ 24. Offenbach. La Créole (Vilbac) Nº 1 .....	2 „ 50 „
„ 25. Offenbach. La Créole (Vilbac) Nº 2 .....	2 „ 50 „	„ 26. Massenet. Eux (Cramer) .....	2 „ 50 „
„ 27. — Margot (La Boulangère) (Vilbac) Nº 1 .....	2 „ — „	„ 28. Offenbach. Margot (La Boulangère) (Vilbac) Nº 2 .....	2 „ — „
„ 29. Massenet. Der König von Lahore (Cramer) Nº 1 .....	2 „ 50 „	„ 30. Massenet. Der König von Lahore (Cramer) Nº 2 .....	2 „ 50 „
„ 31. — Der König von Lahore (Vilbac) Nº 1 zu 4 Hdn. ....	3 „ — „	„ 32. — Der König von Lahore (Vilbac) Nº 2 zu 4 Hdn. ....	3 „ — „
„ 33. Delibes. Coppelia, Ballet (Tulczy) .....	2 „ — „	„ 34. Delibes. Coppelia (Vilbac) Nº 1 zu 4 Hdn. ....	3 „ — „
„ 35. — Coppelia (Vilbac) Nº 2 zu 4 Hdn. ....	3 „ — „	„ 36. Kaiser. Der Trompeter von Säckingen (Brissler) .....	3 „ — „
„ 37. De Haan. Willem. Die Kaiserstochter (Brissler) .....	2 „ 50 „	„ 38. Massenet. Manon (Cramer) Nº 1 .....	1 „ 80 „
„ 39. Massenet. Manon (Cramer) Nº 2 .....	1 „ 80 „	„ 40. — Der Cid (Cramer) Nº 1 .....	1 „ 80 „
„ 41. — Der Cid (Cramer) Nº 2 .....	1 „ 80 „	„ 42. — Der Cid (Cramer) Nº 3 .....	1 „ 80 „
„ 43. — Der Cid zu 4 Händen (Keller) Nº 1 .....	4 „ — „	„ 44. — Der Cid (Keller) zu 4 Hdn. Nº 2 .....	4 „ — „
„ 45. Wagner. Tannhäuser (Brissler) .....	1 „ 50 „	„ 46. Hertel P. Militaria. (Ballet) .....	3 „ — „
„ 47. Massenet. Manon zu 4 Händen (Keller) Nº 1 .....	4 „ — „	„ 48. Massenet. Manon zu 4 Händen (Keller) Nº 2 .....	4 „ — „
„ 49. Meyer-Helmund, Erik. Der Liebeskampf .....	2 „ 50 „	„ 50. Leoncavallo, Der Bajazzo (Wolff) Nº 1 .....	2 „ 50 „
„ 51. Leoncavallo, Der Bajazzo (Wolff) Nº 2 .....	2 „ 50 „	„ 52. — Der Bajazzo zu 4 Händen (Wolff) Nº 1 .....	4 „ — „
„ 53. — Der Bajazzo zu 4 Händen (Wolff) Nº 2 .....	4 „ — „	„ 54. Berény, Talmah (Reinhard) .....	2 „ 50 „
„ 55. — Chatterton (Ernst) Nº 1 .....	2 „ 50 „	„ 56. Leoncavallo, Chatterton (Ernst) Nº 2 .....	2 „ 50 „
„ 57. — Chatterton zu 4 Händen (Ernst) Nº 1 .....	4 „ — „	„ 58. — Chatterton zu 4 Händen (Ernst) Nº 2 .....	4 „ — „
„ 59. Strauss, Richard. Feuersnot (Regnis) .....	3 „ — „	„ 60. Strauss, Richard. Feuersnot (Regnis) .....	3 „ — „
„ 61. Weis, Karl. Die Zwillinge (Tourbié) .....	3 „ — „		

Eigentum des Verlegers.

**BERLIN, ADOLPH FÜRSTNER,**

(G. F. MESER.)

**Königl. Sächsische Hof-Musikhandlung.**

Aufführungsrecht vorbehalten.

Lith. Anst. v. G. Röder, Leipzig.

# COPPELIA

## Ballet von Léo Delibes.

### ZWEITES POTPOURRI.

Secondo.

arr. von Renaud de Vilbac.

**Allegro moderato.**  
Marsch.

**PIANO.**

The musical score is written for piano and consists of five systems of music. The first system begins with a bass clef and a 2/4 time signature. The tempo and mood are indicated as 'Allegro moderato. Marsch.'. The first measure is marked with a forte dynamic (*f*) and the word 'marcato'. The second measure is marked with a piano dynamic (*p*). The second system continues the melody, with a forte dynamic (*f*) in the third measure and a piano dynamic (*p*) in the fourth. The third system features trills (*tr*) in the right hand. The fourth system is marked with a forte dynamic (*f*). The fifth system concludes with a forte dynamic (*ff*) in the first measure and a piano dynamic (*p*) in the last measure. The score includes various musical notations such as slurs, ties, and fingerings.

# COPPELIA

## Ballet von Léo Delibes.

### ZWEITES POTPOURRI.

Primo.

arr. von Renaud de Vilbac.

**Allegro moderato.**  
**Marsch.**

**PIANO.**

The musical score consists of five systems of music for piano. The first system begins with a piano introduction marked *f marcato* and *p*. The second system features a forte *f* section. The third system has a piano *p* section. The fourth system includes trills *tr* and a forte *f* section. The fifth system ends with a mezzo-forte *mf* section. The score is in 2/4 time, key of B-flat major.

## Secondo.

The first system of musical notation for the 'Secondo' section. It consists of a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with chords and single notes. A fortissimo (*ff*) dynamic marking is present in the treble staff. Fingering numbers (2, 4, 6, 4, 2, 1, 2, 1) are written above the treble staff. Vertical lines with 'v' are placed below the bass staff.

The second system of musical notation. The treble staff continues with complex melodic patterns, including a measure with a fortissimo (*ff*) dynamic and a first fingering ('1'). The bass staff features a melodic line with a piano (*p*) dynamic marking. The system concludes with a long, flowing melodic line in the bass staff, marked with a piano (*p*) dynamic.

The third system of musical notation. Both the treble and bass staves contain melodic lines with various dynamics, including a piano (*p*) marking in the treble staff. The notation includes many beamed notes and slurs.

The fourth system of musical notation. The treble staff continues with a melodic line, and the bass staff provides a steady accompaniment. The system ends with a measure marked with a forte (*f*) dynamic.

The fifth system of musical notation. The treble staff features a melodic line with a forte (*f*) dynamic marking. The bass staff continues with a melodic accompaniment.

The sixth system of musical notation. The treble staff contains a melodic line with a forte (*f*) dynamic marking. The bass staff provides a melodic accompaniment. The system concludes with two measures marked with a forte (*f*) dynamic.

Primo.

5

## Secondo.

The first system of the 'Secondo' section consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. The system concludes with a forte (*f*) dynamic marking and a series of eighth notes with accents.

## Tempodi Valse.

Walzer.

The second system of the 'Tempodi Valse' section consists of two staves. The upper staff is in bass clef with a key signature of one flat. It features a series of eighth notes with accents, followed by a series of eighth notes with a forte (*ff*) dynamic marking. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. The system concludes with a series of eighth notes with a forte (*f*) dynamic marking and a piano (*p*) dynamic marking. Below the lower staff, there are five measures marked with 'Led. \*' and a final measure marked with 'Led.\*'.

The third system of the 'Tempodi Valse' section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F-sharp). It begins with a series of eighth notes with accents, followed by a series of eighth notes with a piano (*p*) dynamic marking. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. The system concludes with a series of eighth notes with a piano (*p*) dynamic marking.

The fourth system of the 'Tempodi Valse' section consists of two staves. The upper staff is in bass clef with a key signature of one sharp. It begins with a series of eighth notes with accents, followed by a series of eighth notes with a piano (*p*) dynamic marking. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. The system concludes with a series of eighth notes with a piano (*p*) dynamic marking.

The fifth system of the 'Tempodi Valse' section consists of two staves. The upper staff is in bass clef with a key signature of one sharp. It begins with a series of eighth notes with accents, followed by a series of eighth notes with a piano (*pp*) dynamic marking. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. The system concludes with a series of eighth notes with a piano (*pp*) dynamic marking.

The sixth system of the 'Tempodi Valse' section consists of two staves. The upper staff is in treble clef with a key signature of one sharp. It begins with a series of eighth notes with accents, followed by a series of eighth notes with a piano (*pp*) dynamic marking. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. The system concludes with a series of eighth notes with a piano (*pp*) dynamic marking.



Primo.

7

Tempo di Valse.  
Walzer.

## Secondo.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef with the same key signature, featuring a melodic line with a slur and a fermata at the end.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It features a series of chords and single notes, with a dynamic marking of *f* (forte) followed by *p* (piano). The lower staff is in bass clef with the same key signature, showing a melodic line with a slur and a fermata.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a series of chords and single notes, with a dynamic marking of *f* (forte) followed by *p* (piano). The lower staff is in bass clef with the same key signature, showing a melodic line with a slur and a fermata.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef with the same key signature, featuring a melodic line with a slur and a fermata. A dynamic marking of *p cantabile* is present.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef with the same key signature, featuring a melodic line with a slur and a fermata. A dynamic marking of *mf* (mezzo-forte) is present.

Primo.

9

## Secondo.

First system of musical notation for 'Secondo.' It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The first four measures are marked *p* (piano) and feature a melody in the treble clef with eighth notes and a bass line with dotted half notes. The last two measures are marked *mf* (mezzo-forte) and feature a melody in the treble clef with eighth notes and a bass line with eighth notes. The system ends with a double bar line.

Second system of musical notation for 'Secondo.' It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The first four measures are marked *mf* (mezzo-forte) and feature a melody in the treble clef with eighth notes and a bass line with dotted half notes. The last two measures are marked *p una corda* (piano, one string) and feature a melody in the treble clef with eighth notes and a bass line with eighth notes. The system ends with a double bar line.

Third system of musical notation for 'Secondo.' It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The first four measures are marked *mf* (mezzo-forte) and feature a melody in the treble clef with eighth notes and a bass line with dotted half notes. The last two measures are marked *p una corda* (piano, one string) and feature a melody in the treble clef with eighth notes and a bass line with eighth notes. The system ends with a double bar line.

Fourth system of musical notation for 'Secondo.' It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The first four measures are marked *mf* (mezzo-forte) and feature a melody in the treble clef with eighth notes and a bass line with dotted half notes. The last two measures are marked *p una corda* (piano, one string) and feature a melody in the treble clef with eighth notes and a bass line with eighth notes. The system ends with a double bar line.

Fifth system of musical notation for 'Secondo.' It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The first four measures are marked *a tempo* and feature a melody in the treble clef with eighth notes and a bass line with dotted half notes. The last two measures are marked *sempre dolce* (always sweet) and feature a melody in the treble clef with eighth notes and a bass line with dotted half notes. The system ends with a double bar line.

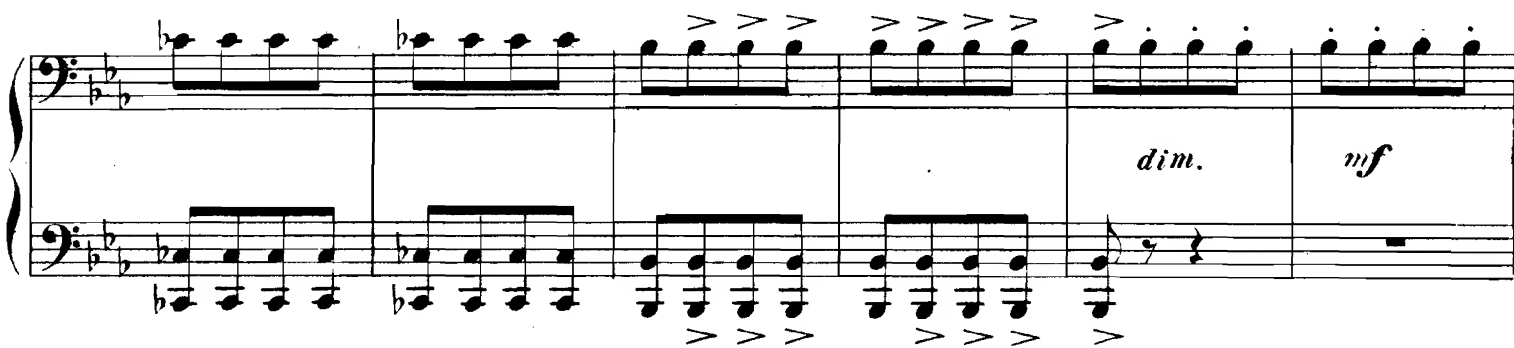
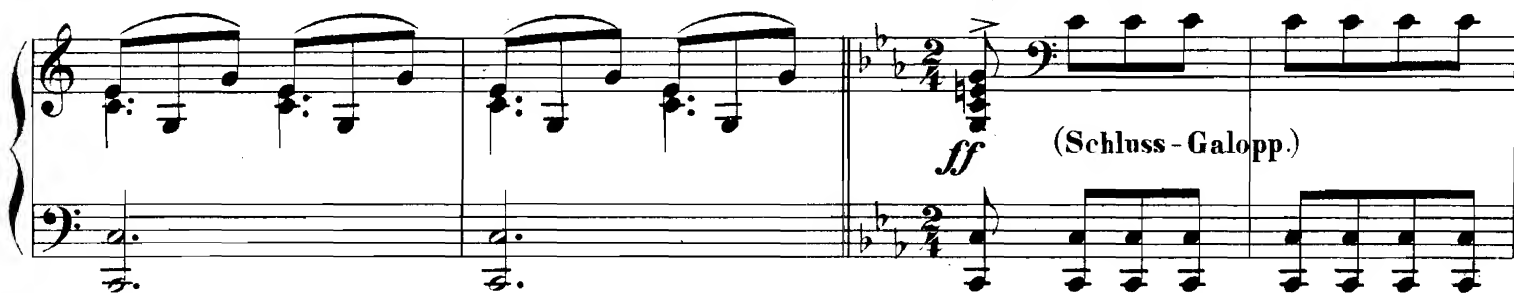
Primo.

11

## Secondo.



## Allegro vivo.



Primo.

13

The 'Primo' section consists of 12 measures. Measures 1-4 are marked with an 8-measure breath mark. Measures 5-8 are marked with an 8-measure breath mark. Measures 9-12 are marked with an 8-measure breath mark. The score is written for piano with treble and bass staves. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *tr* (trill) and *tr* (trill) in measures 10 and 11. A first ending bracket is indicated in measures 10 and 11.

Allegro vivo.

The 'Allegro vivo' section consists of 8 measures. Measures 1-4 are marked with an 8-measure breath mark. Measures 5-8 are marked with an 8-measure breath mark. The score is written for piano with treble and bass staves. It features a fast tempo and includes dynamic markings *ff* (Schluss-Galopp.) in measure 1 and *mf* in measure 8. The section ends with a double bar line.

## Secondo.

First system of musical notation. The upper staff is in bass clef with a key signature of two flats. It begins with a piano (*p*) dynamic and features a series of eighth-note chords. A crescendo hairpin leads to a forte (*f*) dynamic, followed by a decrescendo hairpin leading to a *dim.* (diminuendo) marking. The lower staff is in bass clef and contains a simple eighth-note accompaniment.

Second system of musical notation. The upper staff continues the eighth-note chordal pattern from the first system, marked with piano (*p*) and then forte (*f*). It concludes with a first ending bracket labeled "1." leading to a final cadence. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff features a second ending bracket labeled "2." leading to a series of chords marked with fortissimo (*ff*). This is followed by a section marked *p*leggiero (pizzicato). The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff begins with fortissimo (*ff*) chords, then transitions to a piano (*p*) section. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff starts with piano (*p*) chords and ends with a fortissimo (*ff*) section. The lower staff continues the accompaniment.



First system of musical notation (measures 1-4). The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment. Dynamics include *cresc.* and *f*.

Second system of musical notation (measures 5-8). The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *dim.*, *mf*, and *cresc.*.

Third system of musical notation (measures 9-12). This system includes a first ending bracket over measures 10-11 and a second ending bracket over measure 12. Dynamics include *f*, *mf*, and *ff*.

Fourth system of musical notation (measures 13-16). The right hand has a rapid sixteenth-note passage in measures 13-14, followed by a melodic line. The left hand has a steady accompaniment. Dynamics include *p leggiero* and *ff*.

Fifth system of musical notation (measures 17-20). The right hand continues with a melodic line, and the left hand has a steady accompaniment. Dynamics include *p leggiero* and *mf*.

Sixth system of musical notation (measures 21-24). The right hand features a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include *cresc.* and *f*.

## Secondo.

First system of musical notation. The upper staff (treble clef) contains a series of chords and single notes, with a crescendo hairpin. The lower staff (bass clef) contains a series of chords and single notes, with a piano (*p*) dynamic marking. The system concludes with a forte (*f*) dynamic marking and a repeat sign.

Second system of musical notation. The upper staff (treble clef) contains a series of chords and single notes, with a fortissimo (*ff*) dynamic marking. The lower staff (bass clef) contains a series of chords and single notes, with a piano (*p*) dynamic marking. The system concludes with a fortissimo (*ff*) dynamic marking and a repeat sign.

Third system of musical notation. The upper staff (treble clef) contains a series of chords and single notes, with a fortissimo (*ff*) dynamic marking. The lower staff (bass clef) contains a series of chords and single notes, with a piano (*p*) dynamic marking. The system concludes with a fortissimo (*ff*) dynamic marking and a repeat sign.

Fourth system of musical notation. The upper staff (treble clef) contains a series of chords and single notes, with a fortissimo (*ff*) dynamic marking. The lower staff (bass clef) contains a series of chords and single notes, with a piano (*p*) dynamic marking. The system concludes with a fortissimo (*ff*) dynamic marking and a repeat sign.

Fifth system of musical notation. The upper staff (treble clef) contains a series of chords and single notes, with a fortissimo (*ff*) dynamic marking. The lower staff (bass clef) contains a series of chords and single notes, with a piano (*p*) dynamic marking. The system concludes with a fortissimo (*ff*) dynamic marking and a repeat sign.

First system of musical notation (measures 1-4). The music is in a key with two flats (B-flat and E-flat) and 3/4 time. It features a piano introduction with a *dim.* (diminuendo) marking followed by *mf* (mezzo-forte) and a *cresc.* (crescendo) marking. The system ends with a *f* (forte) dynamic and a repeat sign.

Second system of musical notation (measures 5-10). The music continues with a *f* (forte) dynamic. The system ends with a *ff* (fortissimo) dynamic and a repeat sign.

Third system of musical notation (measures 11-16). The music features a *dim.* (diminuendo) marking, followed by *p* (piano), *mf* (mezzo-forte), and a *cresc.* (crescendo) marking.

Fourth system of musical notation (measures 17-22). The music continues with a *dim.* (diminuendo) marking, followed by *mf* (mezzo-forte) and a *cresc.* (crescendo) marking.

Fifth system of musical notation (measures 23-28). The music features a *f* (forte) dynamic, followed by a *mf* (mezzo-forte) dynamic.

Sixth system of musical notation (measures 29-34). The music features a *ff* (fortissimo) dynamic, followed by a *p leggiero* (piano, lightly) marking, and a *mf* (mezzo-forte) dynamic.

## Secondo.

This musical score, titled "Secondo.", is written for piano and bass. It consists of six systems of staves. The first system begins with a piano (p) dynamic, followed by a forte (ff) dynamic. The second system features a piano (p) dynamic, followed by a forte (ff) dynamic, and then a mezzo-forte (mf) dynamic. The third system starts with a mezzo-forte (mf) dynamic, followed by a forte (ff) dynamic, and then a piano (p) dynamic. The fourth system begins with a forte (ff) dynamic, followed by a piano (p) dynamic, and then a mezzo-forte (mf) dynamic. The fifth system includes a crescendo (cresc.) marking, followed by a forte (f) dynamic, and then a decrescendo (dim.) and mezzo-forte (mf) dynamic. The sixth system also includes a crescendo (cresc.) marking, followed by a forte (f) dynamic, and then a mezzo-forte (mf) dynamic. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

8

*ff*

*p*

*ff*

8

*ff*

8

3 *mf*

*ff*

*p*

8

*mf*

*ff*

*p*

8

*mf*

*cresc.*

*f*

8

*dim. mf*

*cresc.*

8

*f*

*mf*

**Secondo.**

This page of musical notation is a score for a piano piece, likely from a 19th-century manuscript. It consists of several systems of staves, each containing complex rhythmic and melodic lines. The notation is written in a key signature of two flats (B-flat and E-flat) and includes various dynamic markings such as *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), *p* (piano), and *molto*. The score also features articulation marks like accents and slurs, as well as repeat signs and first/second endings. The overall style is characteristic of Romantic-era piano music, with a focus on expressive dynamics and intricate textures.

8

*cresc.* *f* *mf*

8

*cresc.* *f* *mf*

8

*f* *mf*

8

*ff* *p*

8

*p* *cresc.* *molto* *ff*

8

*ff* *p*

8

*ff* *p*

für das Klavier zu 4 Händen. pour Piano à 4 Mains.

*Auber, Die Stumme von Portici. Ouverture	1 50
Bazzini, Francesca da Rimini. Symph. Dicht.	6 —
Beethoven, Op. 29. Septett arr. v. Reinecke	1 60
Beethoven, Symphonien, arr. v. Reinecke	
Op. 21. No. 1 in C . . . . . n.	1 30
- 36. - 2 in D . . . . . n.	1 30
- 55. - 3 (eroica) in Es . . . . . n.	2 —
- 60. - 4 in B . . . . . n.	1 60
- 67. - 5 in C moll . . . . . n.	2 —
- 68. - 6 (pastorale) in F . . . . . n.	1 80
- 92. - 7 in A . . . . . n.	1 60
- 93. - 8 in F . . . . . n.	1 60
- 125. - 9 in D moll (mit Schlusschor) n.	3 —
Beethoven, Neun Symphonien. Obige Ausgabe, complet in 3 Bdn., und zwar	
Bd. 1. enth. Op. 21, 36, 55, 60.	} gr. 4. à Bd. n.
2. enth. Op. 67, 68, 92.	
3. enth. Op. 93, 125.	
*Beethoven, Coriolan. Ouverture . . . . .	1 50
*Beethoven, Fidelio. Ouverture . . . . .	1 50
*Beethoven, Leonore. Ouverture . . . . .	1 50
*Beethoven, Prometheus. Ouverture . . . . .	1 50
*Bellini, Norma. Ouverture . . . . .	1 50
*Bellini, Romeo und Julie. Ouverture . . . . .	1 50
Berge, Op. 24. Die Liebesschwärmer. Emma-Polka	1 50
Berge, Op. 25. Ein Liedchen aus alter Zeit. „O, mein lieber Augustin“, Thema mit Variationen	1 50
Berge, Op. 28. Frühlingsblüthen . . . . .	1 50
Beyrich, 14 kleine Stücke. Cah. 1. . . . .	1 —
Cah. 2. . . . .	1 30
Bizet, Carmen. Habanera siehe Vradier.	
*Boieldieu, Johann von Paris. Ouverture . . . . .	1 50
*Boieldieu, Weisses Dame. Ouverture . . . . .	1 50
Brahms, Johannes. Siehe Schumann Op. 47.	
Brüll, Op. 25. Im Walde. Concert-Ouverture	3 —
Burkhardt, Op. 9. 3 Rondeaux très faciles . . . . .	1 80
Burkhardt, Op. 54. Grande Mazurka brillant	1 —
*Cherubini, Abencerragen. Ouverture . . . . .	1 50
*Cherubini, Faniska. Ouverture . . . . .	1 50
*Cherubini, Lodoiska. Ouverture . . . . .	1 50
*Cherubini, Medea. Ouverture . . . . .	1 50
*Cherubini, Wasserträger. Ouverture . . . . .	1 50
Conradi, Op. 106. Ein Melodiensträusschen. Potpourri . . . . .	3 50
Cui, Caesar, Op. 20. Suite-Miniature . . . . .	5 —
Damm, Op. 19. 3 Charakterstücke . . . . .	1 30
Damm, Op. 19. No. 1. Auf dem See. . . . .	— 50
Damm, Op. 19. No. 2. Thalmühle . . . . .	— 50
Damm, Op. 19. No. 3. Kriegslied . . . . .	— 80
Delibes, Coppelia Ballet. Klavier-Auszug n.	16 —
Potpourris (2 Hefte) à . . . . .	3 —
Delibes, Der König hat's gesagt. Ouvert.	2 50
Delibes, Der König hat's gesagt. Potp.	4 —
Delibes, Nuala. Intermezzo, arr. von Doppler	1 50
*Donizetti, Anna Bolena. Ouverture . . . . .	1 50
Enzian, Op. 2. Spinnerlied . . . . .	2 30
Fahrbach, Philipp jr. Op. 145. Frauenliebe. Walzer . . . . .	2 50
Fooks, Op. 16. Helene-Walzer . . . . .	1 50
Gade, Op. 4. Nordische Tonbilder. 3 Fant.	2 50
Gastaldon, S. Liebeswerben (Le Carezze di Manon) Walzer . . . . .	2 50
— Musica Polibita, arr. v. Graziani-Walter.	2 —
Ghys, Air Louis XIII . . . . .	1 50
*Glinka, Komarinskaja. Scherzo . . . . .	1 50
*Glinka, Das Leben für den Czar. Polonaise	1 50
*Glinka, Das Leben für den Czar. Mazurka	1 50
*Gluck, Iphigenie in Aulis. Ouverture . . . . .	1 50
Gobbaerts, Op. 52. Les Coursiers. Galop	2 —
Godard, Op. 25. Mazurka (Dm.) . . . . .	2 50
Godard, Op. 26. Iere Valse (As) . . . . .	2 30
Godard, Op. 51. No. 1. Brésilienne. . . . .	2 50
Godard, Op. 51. No. 2. Kermesse . . . . .	3 60
Godard, Op. 53. No. 1. En Courant . . . . .	3 —
Godard, Op. 53. No. 2. En Pleurant . . . . .	2 —
Godard, Op. 53. No. 3. En Chantant . . . . .	2 —
Godard, Op. 54. Mazurka B. . . . .	2 50
Godard, Op. 55. No. 4. Viennoise . . . . .	2 50
Godard, Op. 66. No. 6. Marcel le Huguenot	2 —
Godard, Op. 93. 6me Valse F dur . . . . .	3 —
Haydn, 2 Marches . . . . .	— 80
Heller, Stephen, Sechs Capricen über Tänze von Johann Strauss Vater. . . . .	2 —
Henselt, Op. 4. Rhapsodie . . . . .	1 —
Herion, Op. 4. 6 leichte Stücke . . . . .	2 —
Herold, Zampa. Ouverture . . . . .	1 50
Huber, Op. 95. Gita Gowinda. Eine Idylle	6 —
Hummel, Op. 33. Mexican. Tänze. Heft I.	2 50
Heft II. . . . .	5 —
Keler Bela, Op. 138. Vom Rhein zur Donau. Walzer . . . . .	3 —
Ketterer, Op. 285. Valse brillante de Delibes; Coppelia . . . . .	2 50

Klein, Sonate (Gmoll) . . . . .	2 50
Klughardt, Op. 40. Orchestersuite (Amoll)	8 —
*Kreutzer, Lodoiska. Ouverture . . . . .	1 50
Lasekk, A la Turque. Pièce facile . . . . .	— 80
Lasekk, La jeune fille de Pologne. Mazurka	1 80
Lecarpentier, Les Plaisirs de l'Étude. 24 Morceaux favoris très faciles. 3 Hefte à	1 80
Leoncavallo, Der Bajazzo (Pagliacci). Klavier-Auszug . . . . . netto	12 —
Prolog . . . . .	4 —
Intermezzo . . . . .	1 50
Potpourris (B. Wolff) 2 Hefte . . . . .	4 —
Tempo di Minuetto e Gavotta . . . . .	2 —
Fantasie (B. Wolff) . . . . .	5 —
Leoncavallo, Chatterton. Potpourris (Ernst) 2 Hefte à	4 —
Liszt, 2ter Mephisto-Walzer (Es dur) . . . . .	5 50
Liszt, Franz Schubert's Märsche arr. epl. Dieselben einzeln:	6 —
No. 1. Marsch in Hmoll . . . . .	2 50
- 2. Trauermarsch (Esmoll) . . . . .	2 50
- 3. Reitermarsch (Cdur) . . . . .	3 —
- 4. Ungarischer Marsch (Cmoll) . . . . .	2 —
Liszt, Weihnachtsbaum. 12 Klavierstücke zumeist leichter Spielart. 3 Hefte à	6 —
Mackrot, Op. 4. Festmarsch . . . . .	1 30
Markert, Festmarsch . . . . .	— 50
Massenet, Der Cid. Oper. Ouverture, Ballet, Rhapsodie mauresque	
Marche du Cid in 1 Heft . . . . . netto	6 —
Ouverture (Bial) . . . . .	2 50
Aragonesa (Bial) . . . . .	1 50
Rhapsodie mauresque . . . . .	3 —
Marche du Cid . . . . .	3 —
Potpourri (Keller) 2 Hefte . . . . .	4 —
Massenet, Der König von Lahore. Oper. Potpourris (Villac) 2 Hefte . . . . .	3 —
Massenet, Manon. Oper. Klavier-Auszug . . . . . n.	20 —
Ballet du Roy . . . . .	3 —
Gavotte . . . . .	2 —
Mennett . . . . .	1 50
Potpourris (Keller) 2 Hefte . . . . .	4 —
Mattiozzi, Liebesreigen. Walzer . . . . .	1 80
Mayer, Charles, Polka. Asdur . . . . .	— 50
*Méhul, Joseph in Egypten. Ouverture . . . . .	1 50
*Méhul, Jagd-Ouverture . . . . .	1 50
*Méhul, Die beiden Blinden . . . . .	1 50
*Mendelssohn, Gondellied. Adur . . . . .	1 50
Metra, Cadetten-Marsch . . . . .	1 50
Metra, La Sérénade. Valse Espagnole . . . . .	1 80
Metra, Die Welle. (La Vague). Walzer . . . . .	3 —
*Mozart, Così fan tutte. Ouverture . . . . .	1 50
*Mozart, Don Juan. Ouverture . . . . .	1 50
*Mozart, Entführung a. d. Serail. Ouverture	1 50
*Mozart, Figaro's Hochzeit. Ouverture . . . . .	1 50
*Mozart, Die Zauberflöte. Ouverture . . . . .	1 50
*Mozart, Titus. Ouverture . . . . .	1 50
Neumann, Op. 44. Ouverture à la chasse.	1 30
Neumann, Op. 49. 1. Symphonie (Cmoll) . . . . .	3 80
Nieden, A. jun., Deutscher Marsch . . . . .	2 30
Oldenburg, Elimar. Herzog von, Frühlingsjubil	1 50
*Paer, Camilla. Ouverture . . . . .	1 50
*Paer, Sargin. Ouverture . . . . .	1 50
Pathe, Op. 132. Jugendträume. Salonstück . . . . .	1 50
Pathe, - 147. Nr. 1. Geschwind-Marsch . . . . .	1 30
Pathe, - 147. - 2. Ständchen . . . . .	1 30
Pathe, - 151. La Charmante. Polka de Salon	1 50
Pathe, - 292. Der Blumengarten. Sammlung beliebter Opern-, Volks-, Tanz- und anderer Melodien in fortschreitender Stufenfolge. 2 Hefte . . . . .	2 —
Reissiger, Op. 86. Pièces détachées d'une moyenne difficulté. Cah. I. . . . .	2 50
Cah. II. . . . .	2 —
Cah. III. . . . .	2 —
*Rossini, Barbier von Sevilla. Ouvert. . . . .	1 50
*Rossini, Belagerung von Corinth. Ouv. . . . .	1 50
*Rossini, Elisabeth. Ouverture . . . . .	1 50
*Rossini, Cazza ladra. Ouverture . . . . .	1 50
*Rossini, Italienerin in Algier. Ouvert. . . . .	1 50
*Rossini, Othello. Ouverture . . . . .	1 50
*Rossini, Tancred. Ouverture . . . . .	1 50
Rummel, Der König hat's gesagt (Delibes). Scharwenka, Philipp, Op. 56. 3 Klavierstücke.	2 50
No. 1. Impromptu hongrois (Fismoll) . . . . .	2 —
No. 2. Poème d'Amour (Ddur) . . . . .	1 50
No. 3. Air de Ballet (Edur) . . . . .	1 50
Schneider, Variat. a. Weber's Euryanthe	1 50
*Schubert, Op. 77. Valses nobles . . . . .	2 50
Schumann, R., Op. 47. Quartett in Es arr. von Dr. Joh. Brahms . . . . . n.	4 —

*Schumann, Op. 124. Nr. 16. Schlummerlied	1 50
Schumann, Sechs Märsche, bearbeitet von Th. Kirchner.	
Heft I. Op. 76. Nr. 1 und 2 . . . . .	3 —
Heft II. Op. 76. Nr. 3 und 4 . . . . .	3 —
Heft III. Op. 99. Nr. 11 und 14 . . . . .	3 —
Spindler, Op. 94. Stücke aus R. Wagner's Tannhäuser.	
Nr. 1. Pilgergesang . . . . .	1 60
2. Lied an den Abendstern . . . . .	1 60
3. Lied des Tannhäuser . . . . .	1 80
- 4. Wolframs Lied. „Als du im kühnen Sange“ . . . . .	1 60
- 5. Einzug der Gäste, Marsch und Chor	2 —
- 6. Wolframs Lied. „Dir hohe Liebe“	1 60
Spindler, Op. 122. Stücke aus der Oper: „Der fliegende Holländer“, von R. Wagner.	
Nr. 1. Spinnlied . . . . .	2 30
- 2. Matrosenchor . . . . .	2 —
- 3. Ballade . . . . .	2 30
- 4. Duett. „Mein Herz voll Treue“ . . . . .	1 50
- 5. Duett. „Ach! ohne Weib“ . . . . .	1 30
*Spontini, Ferdinand Cortez. Ouverture . . . . .	1 50
*Spontini, Vestalin. Ouverture . . . . .	1 50
Standtke, 3 leichte Klavierstücke . . . . .	1 50
Strauss, R., Op. 59. Feuersnot. Liebeszene (arr. von O. Singer) . . . . . n.	2 60
— Op. 54. Salome. Salomes Tanz (arr. v. O. Singer) . . . . . n.	5 —
— Königsmarsch (arr. von O. Singer) . . . . . n.	4 —
— Parade-Marsch d. Regiments Königs-Jäger zu Pferde No. I (arr. von O. Taubmann) . . . . . n.	3 —
Streabhog, Op. 128. Le Pré aux clercs.	1 80
Streabhog, - 138. Do ré mi fa — Valse	1 —
Streabhog, - 141. Les Gracieuses. Blüette	1 50
Streabhog, - 165. Un jour de Fête . . . . .	1 —
Streabhog, - 166. Sous l'Ombrage . . . . .	1 —
Streabhog, - 167. Le Premier Bal. Valse	1 —
Tschaikowsky, Op. 43. Marche miniature . . . . .	1 —
Unrath, König Karl-Marsch . . . . .	1 —
*Verdi, Fantasie a. d. Oper: Der Troubadour	1 —
Vollmer, H., Op. 2. Polka . . . . .	1 —
Wagner, Der fliegende Holländer. Klavier-Auszug . . . . . n.	18 —
Ouverture . . . . .	3 50
Spinnerlied, Ballade und Chor . . . . .	2 80
Chor der Matrosen . . . . .	4 30
Potpourri . . . . .	2 —
Fantasie . . . . .	1 —
Wagner, Lohengrin. 4 Stücke arr. von Röhr	3 50
Einzeln: Nr. 1. Lohengrin's Ankunft . . . . .	1 —
- 2. Lass mich dich lehren . . . . .	1 —
- 3. Elsa's Bräutigam . . . . .	1 —
- 4. Bräutlied . . . . .	1 —
Wagner, Rienzi. Klavier-Auszug . . . . . n.	20 —
Ouverture . . . . .	4 —
No. 1. Introduction u. Chor . . . . .	1 50
No. 2. Terzett. (Rienzi Adriano Irene) . . . . .	1 50
No. 3. Duett. (Adriano Irene) . . . . .	— 80
No. 4. Finale. (I. Akt) . . . . .	1 80
No. 5. Introduction u. Chor d. Friedensb.	2 —
No. 6a. Finale. (II. Akt) . . . . .	1 80
No. 6b. Ballet . . . . .	4 —
No. 6c. 2. Finale . . . . .	2 30
No. 7. Introduction . . . . .	1 80
No. 8. Arie. (Adriano) . . . . .	1 30
No. 9a. Grosser Kriegsmarsch . . . . .	2 —
No. 9b. Schlachthymne . . . . .	3 50
No. 10. Introduction, Terzett und Chor	1 50
No. 11a. Arie. (Rienzi) . . . . .	— 50
No. 11b. Friedensmarsch . . . . .	1 30
No. 12. Gebet des Rienzi . . . . .	1 —
No. 13. Duett. (Adriano Irene) . . . . .	1 50
No. 14. Finale . . . . .	1 30
Potpourri. 2 Hefte . . . . .	2 —
Wagner, Tannhäuser. Klavier-Auszug (mit den für den Venusberg nachcomp. Szenen) . . . . . n.	20 —
Ouverture . . . . .	5 —
Nr. 1. Einleitung. Der Venusberg . . . . .	2 —
- 10. Marsch und Chor (H-dur) . . . . .	2 —
Derselbe (C-dur) . . . . .	2 —
- 14. Einleitung des III. Actes . . . . .	1 50
Potpourri (Conradi) . . . . .	1 80
Potpourri (Röhr) . . . . .	2 —
Nachcomponirte Scene: Der Venusberg (Bacchanale) . . . . .	4 50
*Wanhall, 3 Sonatines fac. . . . .	1 —
*Weigl, Die Schweizerfamilie. Ouverture	1 50
Wilhelm, Op. 6. Polonaise . . . . .	— 80
Vradier, Habanera eingelegt in Bizet's Carmen . . . . .	1 30

BERLIN, W.

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